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What Our Readers Say

● I have been a subscriber to DESIGN for many years. It is "tops"—so helpful and inspiring. The September issue is overwhelmingly full of news that I feel a great need for. I want seven copies if you have them. I thought I would underscore high points and mail these in specially designed Christmas envelopes to the three members of our Board of Education, our Superintendent, our Assistant Superintendent, our Senior High School Principal, and a Junior High School Principal, advisor to the committee of art teachers.

—Maude Carter Meyer
Decatur, Illinois

A GOOD IDEA WHICH WE
LIKE TO PASS ON TO ART
TEACHERS IN OTHER PLACES.

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THOUGH SHE IS
UNTAUGHT CRITICS
OF THE HANDI-
CRAFTS RECOG-
NIZE HER AS A
MASTER OF DESIGN
AND FINE COLOR.



HANDICRAFTS BRING COMPENSATION

• Each handicraft has its own special reward, but there are a few compensations which all handicrafts bring to him who works at this open window. First, and perhaps greatest, is the opportunity for self-expression which much of life's work with its modern advantages does not give. The need of an outlet for the creative impulse is universal, a feeling well expressed by an old-time weaver of North Carolina who, when someone brought her a draft of a new coverlet, said to a neighbor, "I'm rarin' to string up the loom and work it out. Ain't it wonderful what things there is to see and do?" Another compensation is a growing appreciation of beauty in the things of everyday life. The effort to make a useful object pleasing to the eye or touch gives the craftsman an understanding of the age-long struggle to bestow on objects of daily use that quality that renders their ownership one of life's little events. And recognizing beauty in things that he had not noticed before, or looking at, had regarded as commonplace, he feels himself a joint possessor with those who have designed them and with all others who enjoy them.

To the worker in handicrafts perhaps more than to the worker in other arts, the way is open to the enjoyment and appreciation of nature. The lumber with which he builds a house or the small block on which he carves a design opens his window upon the trees of grove and forest; through weaving on his loom he sees the flocks, the flax and cotton fields; or through his pottery he comes to know the many clays and kaolins from which ceramics, porcelains, or building bricks are formed; or in substances for coloring he finds extending over the earth's surface and deep within its crust a hundred hues to stain and dye his handicraft; through the countless forms of massive structures to that of fine jewelry he learns the minerals, metals, precious stones, corals, ambers, and other materials suitable for an infinite variety of work. Thus to his appreciation of man's work, art, is added an appreciation of the source of all the arts, nature."

ALLEN EATON · From *Handicrafts of the Southern Highlands*, by Allen Eaton · Published by Russell Sage Foundation.



NORTH WIND—a rhythmic figure by a craftsman whose main work is raising apples and Jersey cows

● The Vermont State Legislature in 1941 made a modest appropriation for an Arts and Crafts Service to be established in the State Department of Education. As director of this new statewide program, my immediate job was to dash about the fourteen counties of Vermont, locating craftsmen in their homes. This took me from the Canadian border down to the Massachusetts line and from Lake Champlain on the West, across to the Connecticut River on the opposite side of the state. Vermont may be thought of by many as a small state but when one starts to cover it alone, it seems nearly as large as Texas! The mountains, beautiful as they are, get in the way and one has to go around them or up into them, to get from farm to farm.

Besides seeing craftsmen, I visited shops where tourists and summer residents were frequent purchasers of Vermont craft articles. Fortunately the concentrated traveling during the first few months of the job gave me an over-all picture of possibilities in the State and later, when travel was curtailed, I was able to follow up many of the craftsmen I had seen through correspondence.

Headquarters of the Arts and Crafts Service are at the State House in Montpelier. From here a recently appointed assistant and I carry on the activities of the Service under the guidance of the Arts and Crafts Advisory Commission with whom we meet once a month. Members of this Commission are the Commissioner of Education, the Director of Vocational Education and three other members, one of whom is the State Director of Markets. The Commission is concerned primarily with public relations; educational policies, and questions of marketing procedure.

The office has become a veritable information center with a catalogue of several hundred craftsmen, books and other reference material on crafts, information on Federal regulations, and a collection of exhibition articles used to illustrate talks before community groups. Inquiries have come to us for everything from a room-sized braided rug to a violin for a University professor's collection of musical instruments. Even a poodle dog's fleece was sent to be spun into yarn. And then there was the question "Do you know any black sheep?" As a matter of fact, that is not quite as funny as

Arts and Crafts In Vermont

By REBECCA GALLAGHER WILLIAMS
State Director of Arts and Crafts

it sounds, for the rich dark brown wool from these sheep is in great demand by knitters, and rug weavers, for use in combination with natural homespun yarn. I now have a section in the file labeled, "Black Sheep!"

The Arts and Crafts Service does not actually handle the sale of articles but acts as a clearing house, putting craftsmen and merchandise managers, and shop owners, in touch with each other for mutual profit, and directing individual inquiries to shops where they may secure the particular article in which they are interested. The aim is to help men and women help themselves, assisting them in gaining a small supplementary cash income from part-time craft work plus a good deal of genuine enjoyment and a pride in accomplishment. Of primary concern are craftsmen in the small communities and on scattered farms in rural areas who do not have the opportunity of meeting with a group to discuss mutual problems, visit museums and shops and receive instruction which craft workers in the larger towns and cities have.

The Craftsmen

Craftsmen, for the most part, are rugged individualists who have no apprentices and rarely go into partnership with anyone. This state of affairs is somewhat alarming and is one reason that the Arts and Crafts Service is anxious to encourage craft work among children and young people so there will be a group of craftsmen constantly growing up.

The objects and the materials used in fashioning them are as varied as the individual craftsmen themselves. A barber, who uses his jackknife in his spare time, in-between giving haircuts, carves figures of people whom he knows and watches as he looks through his plate glass window at the goings and comings in the village. One of his scenes shows a country store with several men in heavy coats, caps, mufflers, standing around a pot-bellied stove. Two little children and a lady, carrying a shopping bag, are just coming through the door. A dog is curled up asleep. Two men are playing checkers, while a couple of others lean against the counter swapping yarns with the store keeper. One man sits just below a kerosene lamp with his head buried in the local newspaper, while over in the corner is a man reaching into the cracker barrel. This is not only an interesting example of carving but is important as a record of every day life in the community. But it seems to be impossible for the barber to duplicate any of his figures. In fact he will not even start a new figure unless he "feels in the mood!"

Quite as independent in his way is the man who fairly out-Indians the Indians by chipping arrowheads from any hard substance—not only from flint but from pieces of broken cranberry glass, wine bottles, and even from the red glass of a Ford tail light. In accordance with a code, best known to himself, he will not "sell" these almost jewel-like bits of

glass but has been known to part with them in exchange for a can of his favorite tobacco.

Craftsmen, less bound by temperament and more concerned with turning out salable articles which are in demand by the general public, are the elderly carpenter who turns large cherry bowls on a foot-power lathe, handed down to him by his uncle who died at the age of 90, and the boat builder on Lake Memphremagog who steams and bends hickory into frames for trout nets and folding salmon nets. When I visited him he commented, "Some folks say there's no hickory in Vermont. But there is, there 'tis!" Then silence. A gun smith, whom I found casting bullets in an old mould for the New York police force, turned out to be one of the finest cabinet makers in this region, using pine boards over a hundred years old for his masterpiece—a corner cupboard. A young man who built up a small business carving 27 different kinds of ducks for hunters has extended his work to large decoys to be used as doorstops and also has been making miniature decoys. Recently he sent a small blue-bill about an inch and a half long to the office with a note saying, "This is to show you how little I can make them."

Blacksmiths are still found here and there in the State. In addition to working at their home forges they sometimes travel as far as thirty miles into the country shoeing horses. On the side several of them pound out latches, hinges, three-footed and four-footed "trivets," lighting fixtures, and andirons. Some make weather vanes such as the four which one iron worker, himself the son of an old-time blacksmith, pointed out on the cupolas "over on Aldis Eaton's barn." One carver has supplied neighboring dairies and even large city creameries with butter molds for stamping decorative initials and designs of flowers, fruits, and animals. After a fairly technical conversation on the blocks of yellow birch and maple used for the carving, his tools and the sharpening of these he said, "And the last tool I use is a pen." After a pause he added by way of explanation, "That's the most important. That's to collect the bill with."

Among the women are knitters, weavers who have "learned the hard way" by teaching themselves and others who have had instruction, rug-hookers, basket makers and quilters. In contrast to the independent craftsmen is a group of quilters who have been working together for the past ten years making some forty quilts, or more, in that time. An expert needle woman "trained-in" her daughter-in-law and other younger women in the village. The local funeral parlor has been the meeting place. Here they set up their huge old-fashioned quilting frame and run in to work as they



can. Some give only an hour or two each week, while others work part of every day. Returns from this cooperative venture have gone towards their contribution to the local Ladies' Aid.

Discovering new craftsmen is always fun. Very vague leads, when followed up, have sometimes uncovered treasures. I heard of the arrowhead man through a game warden's wife. A rug hooker of charming and original designs was merely described as "Mrs. Willey, who lives near Lake Wilolughby." I finally located the lady with the assistance of a postmaster and a postmistress in neighboring villages. "A man who can make candle sticks over in the River Road" turned out to be a craftsman with a well-equipped wood working shop and a quantity of birdseye maple and cherry boards.



ABOVE: Vermont blacksmiths make wrought iron latches, hinges, andirons and weathervanes as well as shoe horses.

LEFT: Buttermolds carved by a craftsman who has made them for many New England dairies. Design from the Index of American Design.

This article is published here, with certain revisions, by courtesy of the Vassar Alumnae Magazine.

While the majority of craft workers in this region are rock-ribbed Yankees, there are a number of craftsmen from other countries—such as the French Canadian knitters, the elderly Russian who digs pine roots which he weaves into round-bottom baskets and the Finnish family who carve spoons of birch. These craftsmen, carrying on old-world techniques which they have brought with them to Vermont, make a distinct contribution to the over-all handicraft picture of New England today.

Marketing

Out-of-state shops, particularly those in the larger cities, have recently shown a marked interest in, and demand for, hand-made articles. This is due in part to the war, and the cutting off of imports, but in a large measure to a growing recognition of the worth of American handicrafts on the part of the general public. To meet this demand, and also to assist craftsmen who formerly disposed of their articles locally in shops now closed, the Arts and Crafts Service has been directing craftsmen to city outlets.

One of the most difficult things I have had to do has been to make merchandise managers, and even individual customers, realize that a craftsman working part-time alone in his home workshop doesn't turn out just dozens of things. His articles are the "one of a kind" or "few of a kind" item. Because of limited output, craftsmen must necessarily place their products in small specialty shops, stores which have a section in which distinctive handmade articles are featured, or shops such as America House, the outlet of the American Craftsmen's Cooperative Council in New York, devoted entirely to the work of American craftsmen.

The mysteries of marketing are baffling to many craftsmen who have not sold their products before, or who have disposed of rugs and other articles only among summer neighbors "up the road." The importance of filing orders exactly is a point on which help is needed. For instance, one knitter made wrists on mittens almost an inch longer than the directions called for. Her explanation was "they're warmer longer." Quite true. They were an improvement on the original design but they were not right for the special order in question.

When an order is promised for a definite delivery date, the articles must be ready. A craftsman on a hill farm, where water pipes are frozen and the children may be sick, just doesn't see what difference it makes whether an order gets off on Wednesday or not until Saturday. Craftsmen often need advice on pricing and also hints on styling. For example, a cabinet worker who has been making attractive cigarette boxes of native black cherry covered the bottom with blotting paper as it was "the only thing that happened to be around." Following out a suggestion to substitute felt for the blotting paper he found that his boxes were wanted in a city shop and could be sold at a higher price.

Sometimes craftsmen don't know where to get proper materials and need to be put in touch with supply houses but more often they cannot afford the initial cost. Craftsmen who are producing articles of high standard, which are readily salable, can secure materials through a loan from the Revolving Fund of the Arts and Crafts Service. When the order is filled, and paid for by the shop, the amount covering the cost of materials is returned to the fund. Small loans, ranging from ten to fifty dollars, have been made during the past year to secure wool, weaving supplies, butternut and cherry lumber for craftsmen who, in each case, have repaid the loan in full within three months.

Emphasis is continually given to the fact that a craft product must not only be good in design and color, of fine workmanship, and made of interesting material but it must be well-styled, priced correctly, and the type of article which is in demand.

Education

● To stimulate interest and participation in arts and crafts by children and young people, the Arts and Crafts Service is working more and more closely through teachers and art supervisors in the elementary, secondary and normal schools. At the same time the carry-over of such work into free-time out-of-school activities is encouraged.

The use of local materials and "low-cost" materials is stressed. Vermont is fortunate in having clay deposits throughout the State, often within sight of a school house. Third grade pupils in one school get clay for modeling animals from the banks of a near-by brook. In a northern county boys and girls in the seventh and eighth grades dig clay from a hillside deposit, screen and prepare it for modeling and for coil pottery.

Visits to home workshops of veteran craftsmen in the community are suggested when possible and also demonstrations by adult craftsmen given at the schools. On one occasion "the spinning lady" lashed her spinning wheel to a sled and dragged it two miles or more through a snow storm to show children in a two-room school house how yarn is spun from wool and from angora, flax, and casein fibre.

Arts and crafts for children and young people is encouraged as an extension of the regular school work and in no way as a separate unit or department. Suggestions are made as to the way arts and crafts may be related to the Social Studies, Music, Nature Study, Science and other subjects thereby enriching the curriculum. Emphasis is placed upon originating, investigating, and experimenting.

A growing collection of books is being circulated among schools. Selections have been made keeping in mind the needs of teachers in the rural schools and smaller communities where there is no regular art teacher or supervisor. On the other hand attention is being turned to the specialized teachers through a WORKSHOP CONFERENCE FOR ART TEACHERS to be held in co-operation with the faculty of the Castleton Normal School in May 1945. The program will feature actual workshop activities for members of the session, the use of films and kodachrome slides and special exhibition material and discussions.

To create greater interest in the arts among both children and young people, a state-wide school exhibition of paintings, drawings, and crafts is being arranged each year in cooperation with the Fleming Museum, University of Vermont. Other activities, designed for both craftsmen and the general public, are broadcasts, talks before P.T.A. and other community groups, participation in local events such as the summer exhibition of the Mid-Vermont Artists' Association and in regional exhibitions such as the EXHIBITION OF CONTEMPORARY NEW ENGLAND HANDICRAFTS at the Worcester (Massachusetts) Art Museum last year.

In circulating illustrative material, emphasis is given to color, design and styling; to developing discrimination and good taste; and to building up a tolerance for and recognition of what is good in both modern and traditional design.

An exhibition, showing the various activities of the state-wide program of the Arts and Crafts Service in the State Department of Education, is being held at the State House in mid-February 1945. It is the purpose of this exhibition to present a comprehensive picture of the program as expressed in the following excerpt from VERMONT'S PUBLIC SCHOOLS, a report on Post-War plans made by the Commissioner of Education to the Governor:

"To pay attention only to craftsmen in the State who 'happen' to be 'making things' is not enough. A well-rounded educational program designed to include children, young people, and adults must be considered! In addition to craft work the psychological value of building self-confidence and the feeling of pride in accomplishment must not be overlooked."

THE CONTINUITY OF PENNSYLVANIA HANDICRAFTS THROUGH EDUCATIONAL OPPORTUNITIES

By C. VALENTINE KIRBY
Chief of Art Education
Pennsylvania Department
of Public Instruction

Beauty must come back to the useful arts and the distinction between the fine and useful arts be forgotten. . . . If history were truly told, if life were nobly spent, it would be no longer easy or possible to distinguish the one from the other. . . .

—RALPH WALDO EMERSON.

● Knowledge and practice of Art can give more pleasure than almost anything else with which the individual may deal. Art develops vision and reveals hidden beauty. It is like the window in the workshop that lets in the sunshine and gives a beautiful outlook. It makes common things valuable. A flower pot is worth only a few cents, a bowl of the same clay a few dollars, a vase exquisitely formed and finely glazed and decorated by a master is worth hundreds of dollars. The difference between a common kitchen chair and a Chippendale chair is a matter not of material but of art.

Pennsylvania is famous for her art—her painters, her sculptors, her builders, her artisans are known the world around. In their creations we find the highest realization of the talents of our people.

Pennsylvania's classrooms are perhaps the most influential factors in determining the characters of the more than two million boys and girls who are attending its schools. Some of these boys and girls will be creators of art. All should be appreciators.

The exigencies of earlier days called for skills in a variety of tools, materials and operations. Particularly noteworthy was the metal craftsman who designed and wrought hinges, locks, brackets, lanterns, tools and other metal objects. The blacksmith of this earlier day "toiling under the chestnut tree" was an artist in every sense of the word. Apparently he had regard for both the opportunities and limitations of his tools and materials, and he loved his work.

One of the oldest crafts, and one whose product was required in every home, was the art of weaving. By every fireside were woven rugs, coverlets and other textile materials. Many of these are preserved in our museums as examples of fine design, color and workmanship. Our State Museum, Harrisburg; the Bucks County Museum, Doylestown, and others are exhibiting and preserving for us the tools of the early cabinetmaker, the worker in glass, the weaver, the carver of butter and cookie molds, as well as intriguing firebacks, dower chests, and numerous other records of the life of early Pennsylvania.

The advent of the "machine age" did not altogether displace the hand craftsman. In fact one may discover here and there in quite out-of-the-way places, the old traditional

craftsman still carrying on, bridging the gap between earlier days and this machine age of ours.

There is an assurance that there will be no interruption in the continuity of Pennsylvania Art and handicrafts as teachers and supervisors of our public school system are prepared to pass on to both children and adults knowledge of and skills in our traditional handicrafts. More than one thousand certificated art teachers and supervisors in service are competent not alone as teachers of handicraft but as craftsmen as well.

Particular interest now centers in our adult population and in the provision for evening schools where may be learned crafts of various sorts. Fortunately, there is Permissive Legislation whereby a Board of School Directors can maintain any type of instruction—as a recreational or social service for out of school use and adults, and with full Edmonds aid. Furthermore, mandatory legislation provides that any activity maintained in day schools of the district must be provided in an evening school, free of charge, when fifteen or more residents make written application for the same. Classes of this sort are in operation in a large number of districts throughout the State and a visit to one assures an interesting and stimulating experience. Here one finds the house mother is making some article needed to enrich the home—the factory worker is finding a release from monotony by carving wood, modeling clay or hammering metal—the depressed ones are forgetting for the time being as they become absorbed in a hooked rug or a piece of the potter's craft—and all are learning a profitable and pleasurable way of disposing of "off" hours and boredom.

Pennsylvania, rich in art achievement, recognizes that it is through education that we preserve the best of the social heritage; that an investment in beauty is a profitable one and yields dividends of a high order; and that the schools must be used as a medium for the preparation of both creators and consumers in the field of the beautiful.

It becomes evident that to speak of art in a democracy is not to refer to a select aspect of life to be carried on by a few gifted persons, or to be enjoyed only in hours of leisure, or in museums, or only by persons of wealth, cultivation and leisure. It refers, rather, to the provision for engaging in all of the activities of life in a manner that will bring individual growth to all members of the society. The values of art must reach the masses if they are to be consistent with democratic principles.

BURL N. OSBURN.

PENNSYLVANIA HANDICRAFTS

THEIR PLACE IN WAR AND POST-WAR LIVING

● A time of war is necessarily a time when all people need to be busy, and productive. Many of our customary pleasures must be given up. Travel consumes vitally needed materials and has to be restricted. This goes hard with a people as fond of movement and change as we are. As the period of war is prolonged, more and more of the work of maintaining a home must be done in the home and less and less can be done in the factory. Old ways of living have to be revived. This fact has already been discovered in Great Britain and Canada, neither of which countries has ever been so highly mechanized as our own. Beginning with household repairs and a change in our methods of cooking, as factory canned and prepared foods become less available, every town, every family, every man, woman and child in a nation at war is called on to become more and more self-sufficient.

What we must face is a world in which new household furniture, rugs, toys, clothing and many other of our accustomed utilities are all scarce. The use of waste material has become important. The production of many needed things has become a family problem. In short, the mechanical age, so far as it concerns civilian life, has had to go into reverse in order to turn its whole power into the waging of war.

Under these conditions many simple domestic handicrafts, which can be practiced by anybody, can help greatly to maintain our civilian efficiency and morale. Recreation is necessary, but recreation can be useful. Our older people, our children, and all those not employable in some form of the war effort can do much to help maintain the American standard of living. Quilting and garment making, the preserving and canning of foods are today important activities for the American home. The manufacture and repair of furniture, the reconditioning of farm and household equipment are becoming occupations of growing necessity.

There is scarcely a town or village in all of Pennsylvania that does not contain an automobile repair shop with some form of mechanical equipment. The machinery in these shops is generally not suited for industrial production. It was designed for repair work of a rather specialized kind. Such shops replace the old blacksmiths and wheelwrights that were at one time a universal feature of American town and village life.

Today, automobile travel is greatly curtailed. Many of these shops are idle, yet they form one of our most valuable assets for maintaining the smooth operation of our homes and our small industries. The repair and maintenance of the hundreds of mechanical devices in the American home and of the operating machinery on farms and in local industry seems far afield from the special job that the automobile repair shops formerly undertook. But now is a time when every possible resource for maintaining American life and production has to be used.

In the old days the village blacksmith was not merely a shoer of horses. He was called upon to weld the axles of wagons and the tires of cartwheels. He repaired broken down bicycles and velocipedes. With the village tinsmith,

Considerable progress has been made in organizing and developing the interest in Pennsylvania handicrafts.

As a result of meetings held in Pittsburgh and Philadelphia, the Pennsylvania Guild of Craftsmen was organized in the Spring of 1944. Chapters are now active in Pittsburgh, Philadelphia and Harrisburg, and others are being formed. The Pittsburgh Chapter has secured the use of a room and exhibition space in the Municipal Arts and Crafts Center of Pittsburgh. The Philadelphia Chapter is conducting a state-wide exhibit of Pennsylvania crafts in the Philadelphia Art Alliance in the Spring of 1945. The Harrisburg Chapter is fitting out a craft workshop in the Pennsylvania Historical Museum where a number of skills will be taught.

An instructional moving picture on spinning and weaving, for use in Pennsylvania communities has been completed, and another picture on pottery making is being prepared.

With the help of this Department, a small weaving industry has developed in Fishertown, Pa., where tweeds, neck scarves and towels of fine quality are being made. The Creative Crafts School of Weaving and loom industry has moved to Guernsey, Pa., where a complete service of instruction, bulletins, supplies and equipment for the weaver is available.

A compact and inexpensive spinning wheel, and a small floor loom have been developed by the Department, and are now being made in the vicinity of Harrisburg.

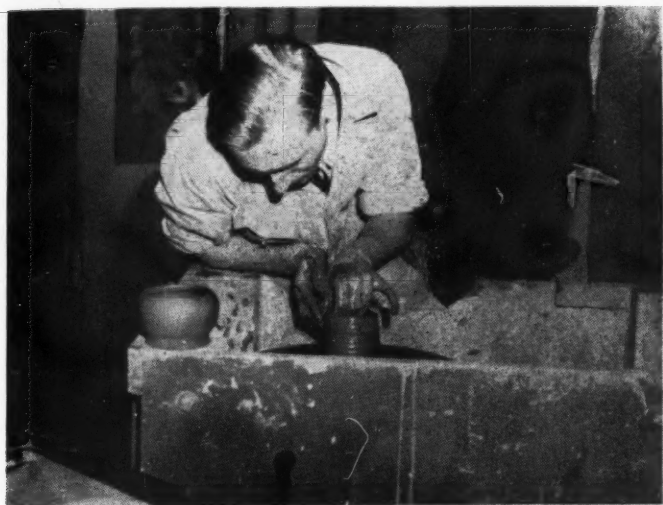
A bulletin entitled "Pennsylvania Handicrafts" is published by the Department, and efforts have been made to encourage training of craft teachers in view of the present and coming needs in veteran rehabilitation work, and for vocational training of the blind, the handicapped and the growing number of older people who will not, at the close of the war, be employable in mechanical industries.

he supplied his community's needs for the repair of every kind of equipment from broken scissors to broken plows. The automobile repair shop has taken over this function but has been, up to now, far more specialized than the village blacksmith was ever allowed to be. Today in the midst of this great war, which has changed our ways of life more violently than any event in the past eighty years, the local automobile repair shop has its greatest opportunity of service.

Young people become idle and demoralized in a social scheme in which they have no important place. That place needs to be found. Girls and boys of high school age can be of help in maintaining family morale and neighborhood morale. The good work done in the iron and aluminum scrap drives by the young people of our Nation deserves high praise, but that is only a beginning of the service they can render. The making of airplane scale models for the instruction of airplane watchers is but a hint of the possibility of using the surprisingly accurate knowledge of our young people in the fields of their interest. Their contribution to the war through farm labor, through house-



Spinning Pennsylvania Wool



Making Pottery • Pennsylvania Farm Show

hold repairs, through aid in the many home arts that must be practiced now to insure an adequate background to our industrial and military effort is important for them and for us all.

When the boys come back from war, our industries and our commerce must be ready to return them to their jobs. Our older men and women may no longer be needed in factory production. Thousands of women now employed in our war plants may also be idle. Our younger boys and girls will be greatly in need of healthful, part-time work to help them through their college courses. Wounded, and otherwise disabled veterans of the war will have to go through a period of readjustment before they resume normal civilian life.

During the period of post-war readjustment, it will be as necessary, as during this time of war, to find useful occupations for all those who are able to work. The handicrafts provide one solution to this problem, but it is not a solution that will be of much avail unless we now maintain these crafts through the work of those who are not otherwise able to do things useful to the National welfare.

Almost every American neighborhood, rural or urban, is a reservoir of skills. Almost every Pennsylvania rural neighborhood is a source of raw materials. To turn these skills and unused materials to constructive use is a war-time

responsibility for those who have mastered any of the various types of handicrafts and who are unable to join in our military and industrial effort.

In the pre-war years thousands of Americans of all ages and all classes added to the income of their families or found a place for themselves as producers, despite accident or disease which had unfitted them for other forms of production. They have done this through a great variety of occupations, such as rug making, weaving, chair caning, furniture and cabinet making, bookbinding, the growing and preparation of herbs and medicinal plants—the list is practically endless. Among these crafts and arts are many which can be practiced by old people and many which are adapted to rural life and to the use of native, farm-grown materials. Some could be practiced in a college workshop whose products could be sold for the selfsupport of students. Many of these crafts have been used with great success in the rehabilitation of mentally or physically injured veterans of the first World War.

Handicrafts are adapted to many types and degrees of skill, and all of them can be used for producing things needed in American homes. Their products appeal to every level of income, are often highly valued and command good market prices. By engaging in such occupations and creating such products thousands of people have added to their welfare and happiness.

Pennsylvania is peculiarly rich in its traditions of handwork of every kind. As one of the oldest American states the Commonwealth has a proud record of handicrafts, many of which were developed in early colonial times, and have been continued to the present day. They are among the most original of the American native arts.

At a recent international exhibit in Madison Square Garden a display of Pennsylvania handiwork, under the sponsorship of the Pennsylvania Department of Commerce, was generally admitted to show a richer variety and a more interesting character than did that of many of the Allied Nations who sent their products to the show. Furniture made from Pennsylvania native woods, pottery moulded from Pennsylvania clay, tweeds and worsteds hand-woven from Pennsylvania wool, jewelry and decorative articles carved from anthracite coal are a few among the many demonstrations of the possibility of using the materials of the Keystone State in producing hand-made objects of use and beauty.

With such a background and such a present accomplishment, Pennsylvania may well take first place in the development of handicrafts to provide post-war employment. The Commonwealth is today leading all states in our Union in the extent of its industrial production for a Nation at war. It should also assume a like leadership in preparing to meet the problems of the peace which will follow.

The following list of a few of the many types of handicraft work which have been practiced with success in Pennsylvania will give a hint of how extensive a field lies open for those who are willing to undertake the making of things from our native materials.

1. Woodwork. Many forms of woodwork such as the making of old-fashioned splint bottom chairs, and of children's games and toys are today practiced in Pennsylvania, both as individual crafts and as commercial industries.

For the average man the woodworking crafts present the most obvious and satisfactory outlet for manual skill. Even the repairing of household furniture and equipment today offers a field of exceptional usefulness.

As skill is acquired in the handling of wood, finer work such as cabinet making, wood carving, and even the production of musical instruments offers occupations which even in the

height of mechanical progress have provided employment for many Pennsylvanians.

2. Spinning and Weaving. Once woman's chief domestic occupation, spinning and weaving today offer interesting possibilities of useful recreation and the opportunity for individual decoration in the home, as well as the means for substantial addition to the family income.

The most valued wool suitings for both men and women are handwoven from handspun wool. Much of this material has formerly been imported, but the spinning and weaving of native wools can now add greatly to the prosperity of American men and women in rural neighborhoods, giving employment to our older workers and providing a basis for flourishing industries, in Pennsylvania, as it already has done in other states.

Many spinning wheels formerly preserved as antiques are now being put into use in Pennsylvania. These old wheels are of two quite distinct types.

The tall or wool wheel is turned by hand and is used almost exclusively for the spinning of wool by holding a roll of carded wool in the left hand and drawing away at an angle from the spindle, around which a starting piece of yarn has been attached, while the right hand revolves the large wheel. Each length of yarn when twisted sufficiently is wound on the spindle, the point being left free to continue the spinning of succeeding lengths, thus forming a continuous thread which is then ready to skein.

The low, or flax wheel is operated from a sitting position with a foot treadle. This wheel is adaptable to the spinning of any kind of fibre, provided the proper adjustment is made in the speed of the winding mechanism. This wheel spins through an eye at the end of the spindle and is equipped with a winder which feeds the thread on the bobbin as rapidly as it is formed.

Skill in forming a thread of proper twist is readily acquired and a considerable output of yarn for knitting and weaving can be made through occasional work in one's spare hours. The weaving of cloth is essentially a simple process. Many useful and beautiful types of weaving can be done on simple home-made appliances, such as the frame loom still used by the Navajo Indians for the making of rugs and blankets. The cardboard loom with pins for pegs can be adapted to weaving articles of odd shapes such as berets, slippers, and bags without seams. Egyptian tablet weaving is done with small punched cards.

Any household in which there is a man moderately skilled in the use of tools can enjoy the possession of a hand loom capable of weaving cloth suitable for curtains, table covers, suitings, dress materials, rugs and blankets. Such looms can be constructed without the use of any essential war materials. It is also still possible to purchase looms for every possible kind of hand weaving.

3. Rug Making. Rug making, by hooking, braiding and weaving, is extensively practiced in Pennsylvania, both in cities and on farms. These crafts can easily be self-taught. There are many books and pamphlets available on rug making, one being published by The Pennsylvania State College Agricultural Extension Bureau which gives helpful hints in design and color harmony.

4. Pottery. Pennsylvania possesses clays suited to almost every type of fine ceramic work, and these clays have been extensively used in the past for the production of pottery and stoneware vessels which are now highly prized museum pieces. A few old Pennsylvania potters still carry on their traditional art, while others are making use of the latest discoveries in glazing and firing. Hand-made objects of ceramic art are in increasing demand.

It is not difficult for one unfamiliar with the fundamentals of pottery making to develop this form of handicraft so far as the shaping of an article is concerned, nor is elaborate equipment necessary, as most of our primitive pottery is made without the use of a potter's wheel. Many methods of making hand-built pottery are described in books on this subject, and a pamphlet containing three lessons for beginners is published by this Department.

5. Metalwork and Jewelry. These crafts require more complicated tools, equipment and skills for fine work, and personal instruction is usually necessary. Where one person in any neighborhood is skilled in such a craft, or has the equipment to carry it on, a center may readily be developed. In many parts of our country such a growth has led to important local industries.

In certain localities in Pennsylvania may be found various type of native gems such as moon stone, sun stone, garnets and specimens of clear and colored quartz. Anthracite and "coal diamonds" have also been used to produce distinctive jewelry closely resembling jet.

6. Leather Work. Pennsylvania is one of the Nation's great leather producing States, and in normal times material for the manufacture of moccasins, gloves, jackets, belts, wallets, sandals and shoes is readily obtainable. The hand decoration of leather objects affords further opportunities for skill. There are many textbooks on this subject, giving step-by-step instruction.

7. Bookbinding. This is both useful and if one's skill allows, a highly ornamental form of handicraft. The need for practical rebinding of books is very extensive and the creation of fine and artistic bindings provides scope for the highest possible craftsmanship. The general principles of this craft can be learned without an instructor.

8. Basketry and Chair Caning. This includes the manufacture of market baskets, waste baskets, trays, fishing creels, flower containers, clothes hampers, and the weaving of rush, cane and splitwood seats for settees and chairs. The rushes, sedges, grasses, cattails, willow twigs, ash and oak splints used in these crafts are all native to Pennsylvania. The products are needed in every home and the skills are easily acquired.

9. Fishing and Camping Equipment. The making of knapsacks, sleeping bags, tents, fishing rods, creels, and fisherman's flies, fit well into our present program of outdoor, health-building recreation.

10. Farm and Forest Crafts. Other rural crafts would include preserving, the growing and preparation of medicinal herbs, spices, vegetable dyestuffs and the processing of hemp and similar fibres, which are definitely allied to our defense program. In many sections the making of Christmas novelties from evergreens, pine cones, berries and acorns has become an important source of income. Whatever form a home industry takes, the simplest basis is always the use of local materials and the making of things for which there is a local need. The handicrafts began at home. The closer they stay to the resources of Pennsylvania's farms and countryside, the more they can do to add to the welfare of our people by lightening the burdens of old age and assisting in the rehabilitation of our industrial and military casualties.

This article is published by courtesy of the Dept. of Commerce, Commonwealth of Pennsylvania.

PENNSYLVANIA CRAFTSMEN



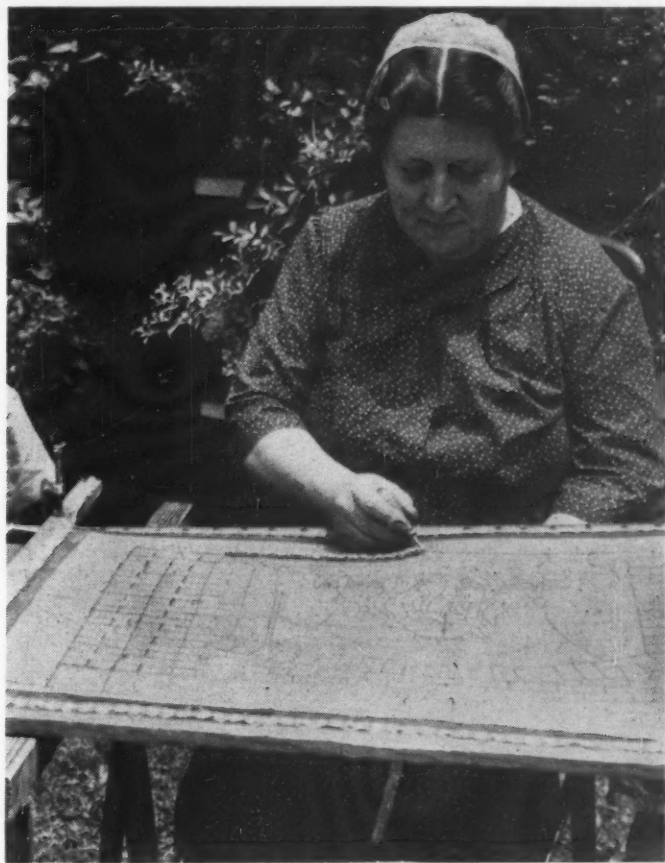
Mrs. Mildred Keyser of Plymouth Meeting revived Pennsylvania German Pottery.



Ernest Lauffer of Upper Darby, paints trays for a hobby and a profession.



Isaac Stahl of Bally is the last of the old Pennsylvania German Potters.
for JANUARY, 1945



Mrs. Alice Petersheim of Morgantown hooks rugs for pleasure and profit.

DESIGN AND EXECUTION OF EVERY FORM AND DETAIL OF DOLL AND FABRIC DESIGNS BY VEVA PORTER-BOMBERGER.

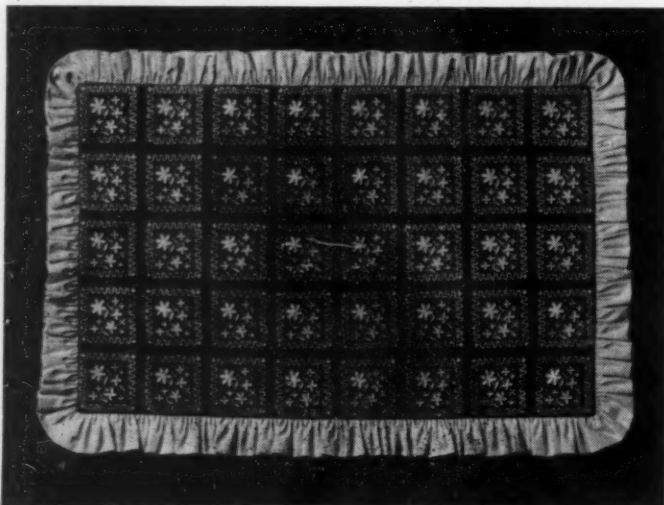
SHOWN HERE ARE CHILD'S TABLE MAT • BIB • BABY BOOK • PINAFORE • PURSE



LEARNING TO DESIGN

Silk screened table cover by Veva Porter - Bomberger

By Emmy ZWEYBRUCK



● It is necessary for every artist to keep in close contact with nature, to study it intensively at every spare moment, so that it becomes a part of his system and will enable him to adapt its different forms to his purposes. One of my chief aims last summer, while teaching at the California College of Arts and Crafts in San Francisco, was to show my pupils how they could use nature without being realistic and with copying it in a dull, uninteresting and old fashioned way. A flower should be treated as a motif, as would a house, a figure, a geometric form. The principles of design are based on a law of rhythm, as music is and we have to learn to produce a design-composition in a similar way.

The thorough knowledge of a technic helps in achieving the best results. In fact the harder the technic is to handle the better the final results will be because the restrictions of a certain technic are a challenge and it determines to a great extent the specific character for a finished product.

For instance, if a technic as silk screen is used, it holds in its very nature the possibility to work in a few colors and does not permit us to do any shading, so that we are obliged to work with lines and dots whenever we want a half tone effect, which would naturally have a great influence on the character of our design.

Last summer my teaching was devoted mostly to textile work using four technics: stencil, blockout, blockprint and silk screen.

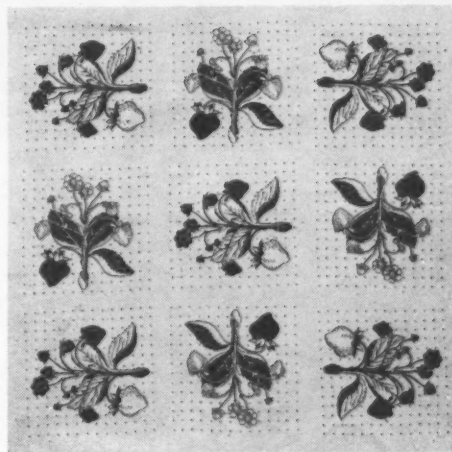
The work in stencilling resulted in some very interesting fabrics specially designed for jackets with motifs taken from the bay area around San Francisco. Some of my pupils, incidentally were Catholic Sisters who made beautiful prints for book covers and folders representing religious symbols. These were carried out with the greatest love and understanding.

Silk screen, however, was our special medium. We used both blockout and film technics. From my own experience I would suggest that in all lower grades as well as high schools and colleges, the blockout technic be used. It involves only inexpensive materials and less. The handling and cleaning are easier. The only limitation that has to be kept in mind is that this method is not particularly favorable for reproducing designs involving fine lines. Where the finesse of the line is not too important, large and simplified areas should be substituted if the blockout process is to be used. Whenever lettering or very detailed designs are desired, the film technic is preferable. People who wish to take up silk screen professionally and desire to produce for large quantities should also use the film technic. It is the only one which will assure clean and correct outlines and possibility to execute successfully designs of any given size. We have used film screens as large as 45" x 45", while we have found blockout screens better when used in small sizes.

One of the easiest, yet more gratifying tasks is to design one small motif, as small as 2" x 2" and put it to all kinds of uses as an isolated unit as well as gaining beautiful results by repeating it over a large area in various ways and combinations. One of my most gifted students last summer was Mrs. Vera Porter-Bomberger. Not only because of an extremely well developed sense of color and design but also because she possessed a quality which makes for the true spirit: the capacity for utmost devotion, undivided concentration and complete disregard for the time element



An all-over design by Sister Philomene made by repetition of a small nature motif.



An interpretation of the wild strawberry representing the blossom and the fruit.



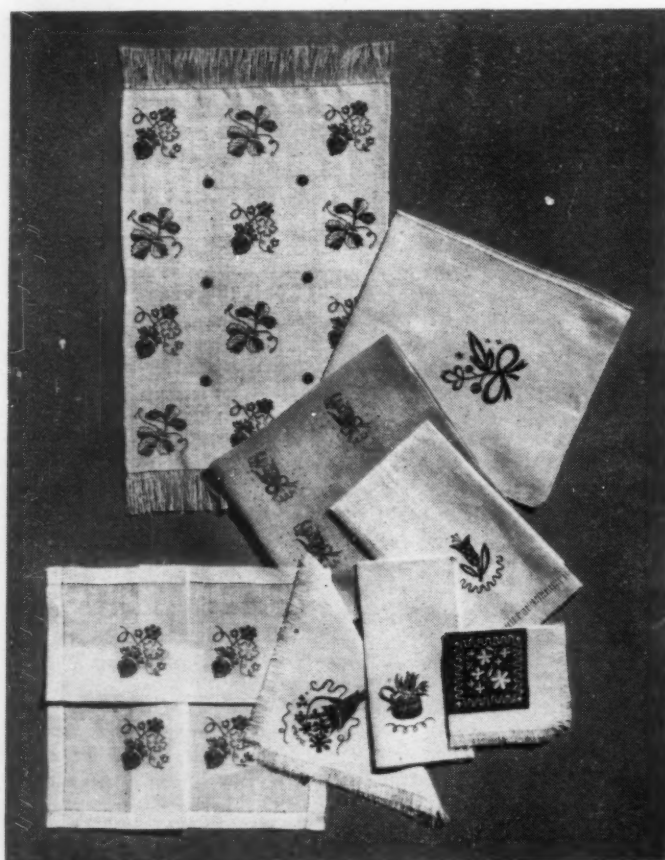
In this table mat by Marjorie Graham the main unit is designed in white on a dark background while the unit between is dark on white. The little motifs may then be printed separately



A vivid design by Fred Corson based on a unit of wild zebras done with silk screen.



The silk screened fabrics on this page were designed and executed by Veva Porter-Bomberger. They show how the small nature units discussed in this article may be used in a variety of ways. Above are dress accessories. Below are towels and cocktail napkins.



involved in gaining an aim she has set herself. As much work was given to a problem as it required to be done exquisitely. She was in addition, an excellent craftsman and the items reproduced here, were all carried out by her alone, including cutting, sewing, finishing etc., besides the designing and printing of the fabrics involved. You will notice by these examples of her work the great amount of different objects that can be made using the identical small motif: pinafore borders, belts, shoe bags, a diary and other things which cannot be bought in stores and have to be done at home since the careful work and time goes into making them would necessitate the charging of exorbitant prices were they on the commercial market. Other small items printed were cocktail napkins, sachets, guest towels, knitting bags and photo books.

Carried out by Sister Philomene is a perfect example of the use of a small motif in repetition to form an all-over pattern in which the separate units are worked together so closely that the background almost disappears resulting in a rich, interesting piece of fabric. The same pattern could be used in stripes on curtains, on the border of a dress, etc.

We can also combine a very rich design and a simple all-over pattern as shown in the design carried out by Marjorie Graham. The main unit is designed in white on a dark background while the unit in between is dark on white. The little motifs are then printed by themselves on napkins, so that they will match the table mat or tablecloth in which they are used for combination.

In teaching, it is important to emphasize and encourage as much as possible, the individuality of each pupil. It is important that we learn to express our own personality in our work. This is exemplified in the work of Bernice Zumwalt who has traveled in Mexico for a long time. She knows the landscape and characteristic motifs there. As the finished product shows she devoted a great amount of time to every design until it had an absolute individual character reflecting Mexico. One of the reproductions in which is shown a Mexican Market, carried out merely in one color is an especially fine piece of work. The whites and the darks are beautifully balanced and the areas are interesting in spite of the fact that only one color has been used. An example for this particular point is a motif with the Mexican peasant in front of a cactus plant. It impresses us with its simplicity as merely a stripe material but on close inspection reflects the different subjects actually represented.

One of the best results was gained by Mary Lee Gabbert as shown here. This is a very lovely interpretation of wild strawberry plants representing the blossom and the fruit. Two plates were made, one was a negative and one was a positive interpretation of the same motif. The dots behind the actual unit are placed there to connect the motif and to make the background more interesting. The cutting of this film represents a very perfect job and the planning

DECORATED ACCESSORIES

By VEVA PORTER-BOMBERGER

DESIGN

of the repeat is an extremely serious and successful attempt at good designing. Many of the photographs will show you the influence the flowers, forms and landscape of the San Francisco Bay area had on our art work.

Another design shown here is a group of wild Zebras joined in vivid unit by Fred Corson. In the execution, whites and blacks are again absolutely balanced and the zebras in spite of being highly stylized, show a penetrating knowledge and understanding of the forms in nature, which by means of beautiful handling make for successful formalization.

One pupil produced all-over pattern for dress material for children consisting of eighteen children in different positions. The charm lay in the fact that the outlines appear almost as "written down" in handwriting. Some small area are entirely blocked and form an interesting rhythm. Each motif can be furnished separately for a border on a basinette, a blanket for a little bed, for a matching screen, ruffles in the linen closet of the child, ruffles to be used on little pillow cases and playsuits. The pleasant part about making a motif in silk screen technics is that each frame can be preserved and used over and over again.

Recently I visited one of my former pupils who had a baby for whom she had decorated an adorable room, using the same motif as mentioned before draped around the shelves as well as around the folding basket, the high chair and the folding play pen, adding a play suit to match and a dress for the child's doll. She also used it on the cover of the diary she kept for her baby. This kind of product has a specially high personal value and also a culture which the average commercial merchandise can never achieve.

In our time when large scale production has been interrupted considerably by the war effort we have to return to all those old handcraft technics which enable us to fill our house with beauty. But we have to realize that an honest treatment of the material is essential and that a high quality of work should be attempted in all cases. Then we will be able to produce esthetically sound goods that will, by virtue of true technical knowledge and painstaking craftsmanship in execution in combination with artistic feeling, bring added atmosphere of culture to our homes.

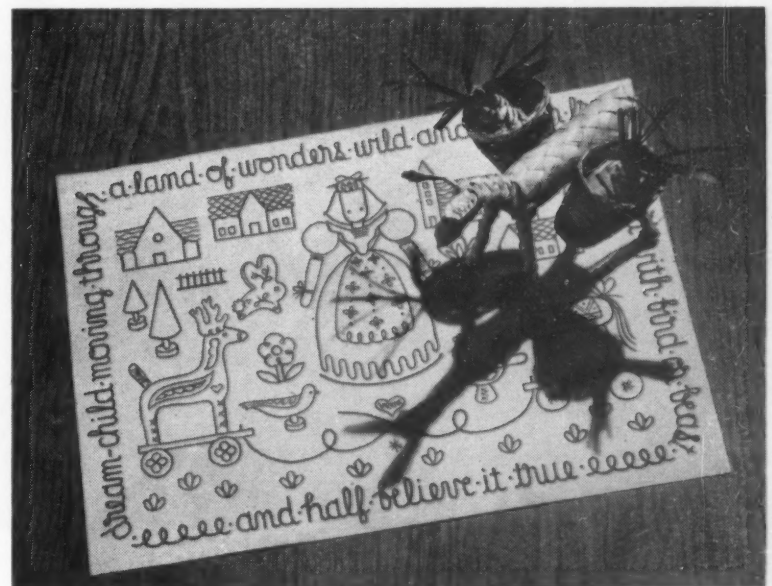
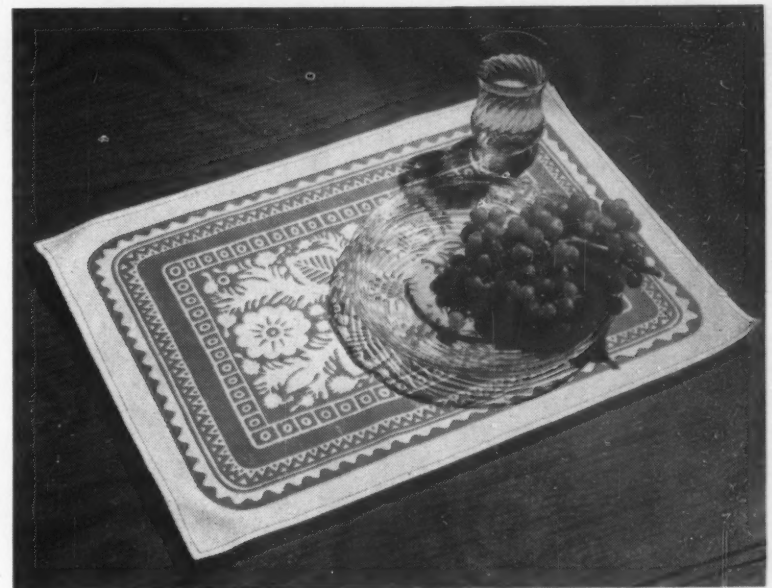
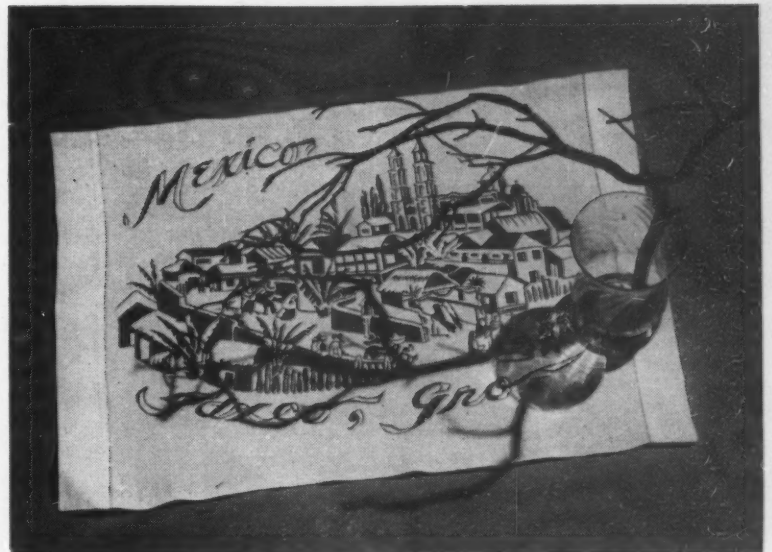
The poem by Rudyard Kipling beginning "When earth's last picture is painted" seems to me to express well the working atmosphere and circumstances which should be the aim of every artist.

"Only the Master shall praise us and only the Master shall blame,
And none shall work for money and none shall work for fame,
But each for the joy of working and each in his separate star,
Shall draw the Things as he sees It for the God of things as They are."

TOP: A design full of glamor of Mexico made by Bernice Zumwalt, Eureka, California.

MIDDLE: A design using an old Mexican gourd made by Emmy Zweybruck. Silk-screened.

BOTTOM: A design for children from Alice in Wonderland by Veva Porter-Bomberger.





TEXTILE DESIGN BY EMMY ZWEYBRUCK • NEW YORK

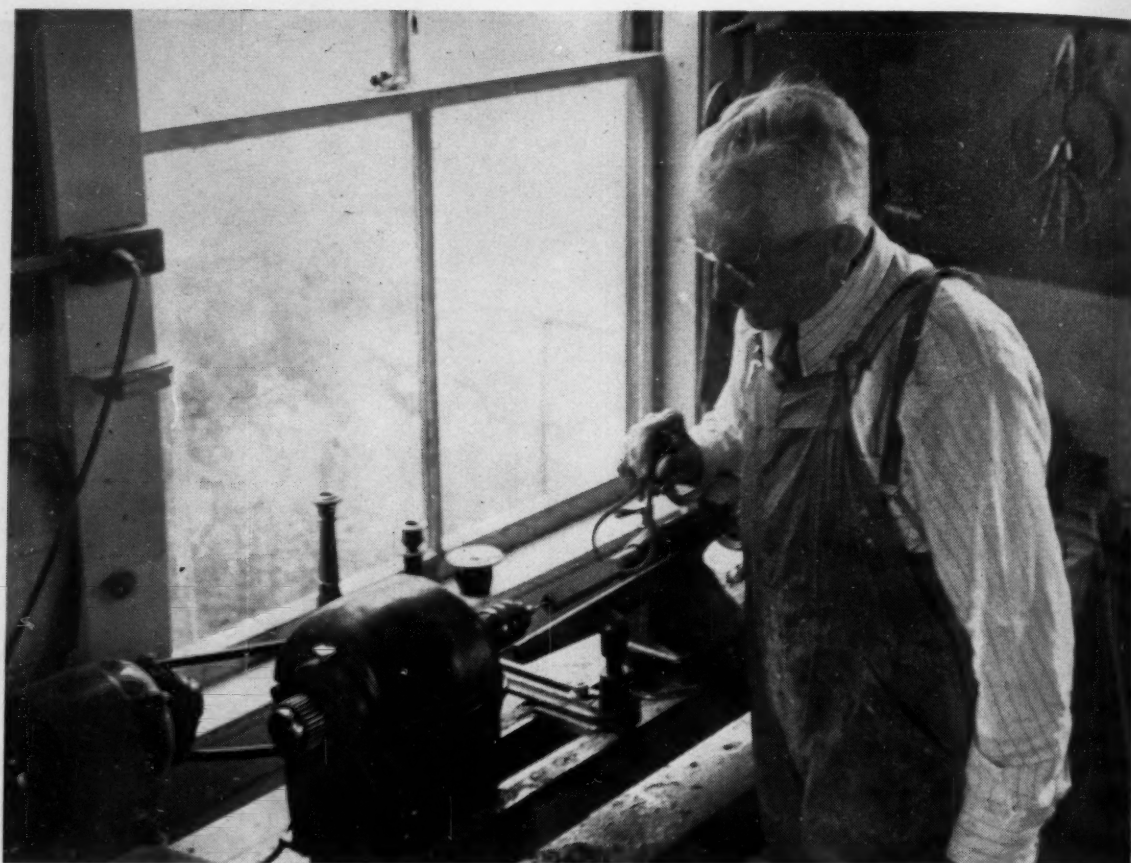


TEXTILE DESIGN BY EMMY ZWEYBRUCK • NEW YORK

for JANUARY, 1945

ERNEST KUNBERGER
OF CONCORD, NEW
HAMPSHIRE, IS A
WOOD WORKER AND
A MEMBER OF THE
LEAGUE OF NEW
HAMPSHIRE ARTS
AND CRAFTS.

*Photos by courtesy of the
League of New Hamp-
shire Arts and Crafts.*



THE LEAGUE OF NEW HAMPSHIRE ARTS AND CRAFTS

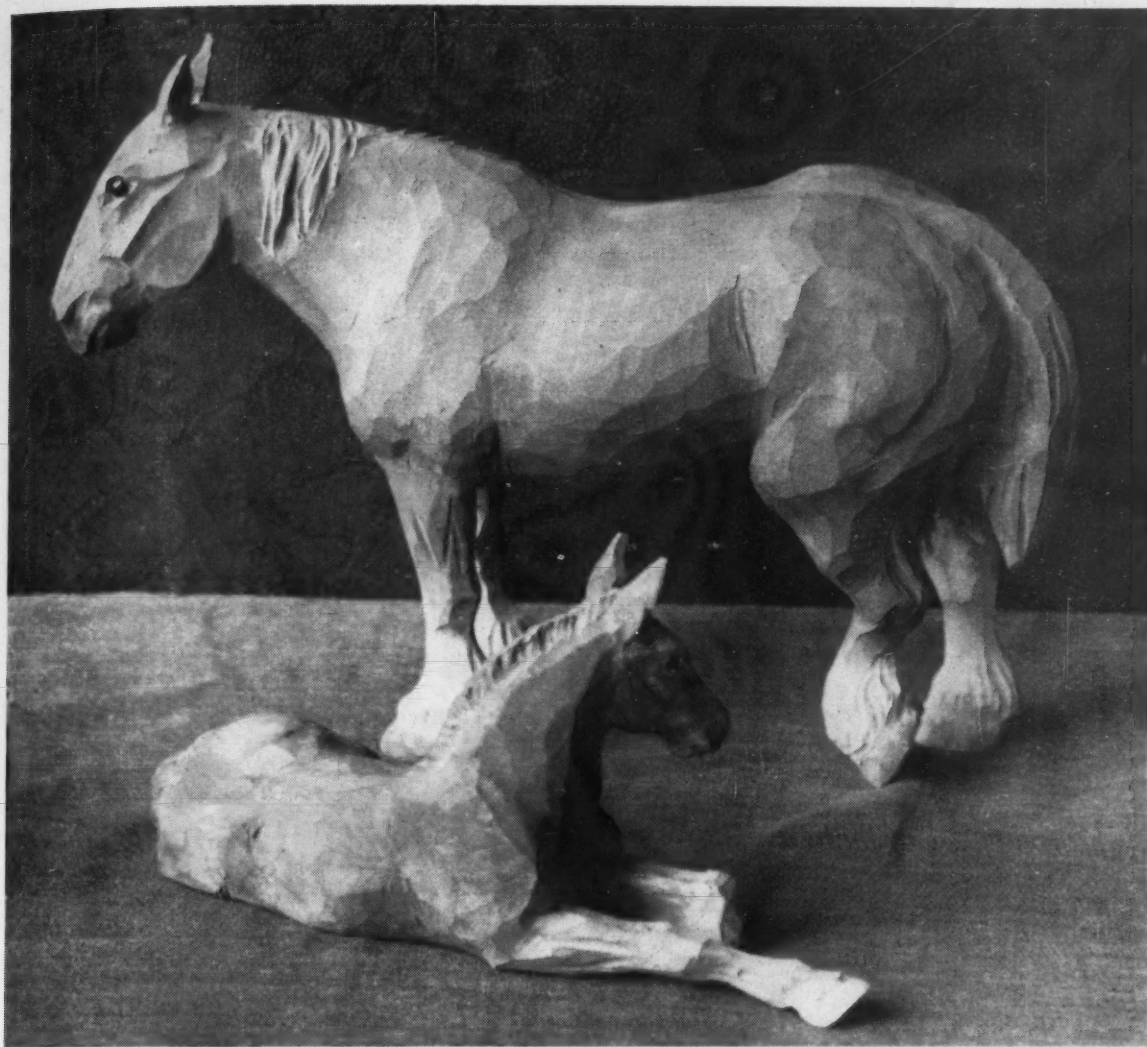
• Just what is the League of New Hampshire Arts and Crafts? How is it run? Whom does it help? What supports it? Where can we see the product? and always "Please tell us just how we can do it in our state or island possession." Such is the content of letters that come from far and near, to say nothing of individuals in person dropping in from Maine, Mississippi and Georgia; perhaps just because they are interested or perchance sent by their Governor.

Today handicrafts are coming very much into their own again. There are fewer huge mills employing thousands, and this may lead to more individual self-sufficiency. As a part-time, spare-time job and a creative game a handcraft is ideal.

Three sections of the country are outstanding for handcraft: the Southwest, where Indian weaving, pottery and bead work are found; the so-called Southern Highlands of the middle south where in the remote mountain fastnesses the linsy woolseys were still being woven when the mountain schools were established and weaving, whittling, and other crafts were taught and re-established as a means of paying tuition

in return for learning to read and to write; and third, but not least, New England, where industrialism and modern machinery had at one time crowded out handcraft until there was little left other than a few basket makers, some "fancy work" embroidery and the famous hooped and braided rugs. It remained for New Hampshire to develop the first state-sponsored handcraft organization in the country—The League of New Hampshire Arts and Crafts.

It sprang from the little town of Sandwich in the foothills of the White Mountains, where, under the guidance of Mrs. J. Randolph Coolidge of the town, the Sandwich home industries had flourished for five years. Here was a shop to sell what the townspeople made with their own hands and a tearoom kept going by volunteers, to pay the small rent. A chairman and council with various subcommittees managed this shop as well as the classes held during the winter months. Small membership dues and a tiny commission were the entire financial obligation. Today, after fourteen years of local and state experience, Mrs. Coolidge says that the key to success in such a venture is "good leadership, good teachers, and devoted volunteers" and all three must be



WOOD CARVING

IS AN ART IN

THE LEAGUE OF

NEW HAMPSHIRE

ARTS AND CRAFTS

AS MAY BE SEEN

BY THESE VERY

CHARMING PIECES.

A HORSE AND COLT CARVED IN WOOD BY OMER MARCEAUX OF NEW HAMPSHIRE

fired by imagination. So they were in Sandwich, where new suggestions in design were given to the basket maker who had the habit of making one type of split-ash market baskets; where the village blacksmith, who had fewer and fewer horses to shoe, had not thought of making fire irons and forks for the summer cottager; and where a flock of sheep was the inspiration, not only for weaving, but for lovely vegetable dyes.

News of this good work reached the Governor's ear, not once but many times, and when he heard of a widow who had paid her taxes from her "rug money," of another who was able to shingle a leaky roof with her weaving savings, of the man whose basket industry gave him a steady income, he felt more and more that there was a field in the State at large for such work as was going on in Sandwich. He appointed a commission of representative men and women of the State to look into the educational and economic possibilities of arts and crafts. Naturally, Mrs. Coolidge was chairman then as she is honorary president of the League today.

Really a pioneer undertaking, it was the first state-wide organization to be sponsored by the Legislature for all the people's benefit. In 1931 the League of New Hampshire Arts and Crafts was organized with an unpaid, governing council of eleven and a paid, full-time director, who when

not on the road, occupied the main office in Concord. Groups similar to the original one in Sandwich were soon developed in different parts of the State.

What was its main purpose? What did the State expect from the League? The records of the League states that "the State appropriation shall be applied to instruction, standards, and production in arts and crafts, including administration, for the economic and educational advantage of all citizens in the State." It was recognized that to carry out this policy close, friendly contact was needed between all officers, from the director to the last member of a local board with the producing members. Each "Home Industries" group has its chairman and committee who know the neighbors and what they can do, starts classes to promote the making of articles most needed to round out production for the League as a whole. Many of the groups maintain small shops run by local members for the sale of League-made goods. Expenses are kept down by volunteer help and civic interest so that these shops are self-supporting. There is an interchange of goods made by all groups to these League shops and a small commission is charged for necessary upkeep.

The League is fortunate in receiving fifty-fifty from the Federal Smith-Hughes fund, through the State Board of Education, for its teachers. Since a high standard of instruc-



NEW HAMPSHIRE CRAFTSMEN

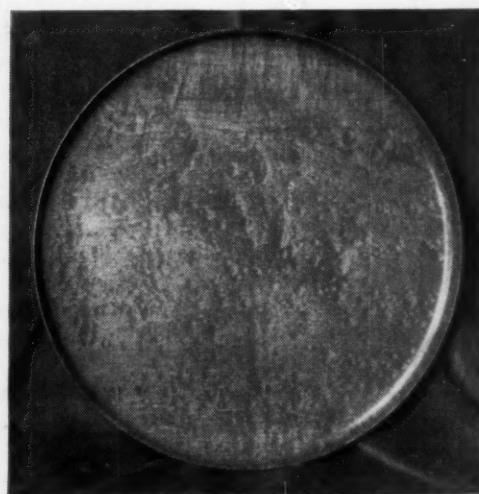
MANY OLDER MEN ARE MEMBERS OF THE LEAGUE OF NEW HAMPSHIRE ARTS AND CRAFTS. THIS ONE DOES WROUGHT IRON.



CHARLES CLOUGH OF BRISTOL, NEW HAMPSHIRE IS A LEAGUE MEMBER. HE IS MAKING SPOONS FOR THE ANNUAL FAIR.



DANIEL FLINT OF DOVER, NEW HAMPSHIRE, IS SHOWN BELOW AT WORK AT HIS LATHE TURNING OUT WOODEN PIECES FOR SALE.



A WOOD TURNED DISH OF BIRD'S-EYE MAPLE, 16 INCHES IN DIAMETER.

GEORGE HOWLAND IS A MEMBER OF

THE LEAGUE OF NEW HAMPSHIRE ARTS

AND CRAFTS. HERE HE IS SHOWN SPIN-

NING A PEWTER CUP. SEVERAL OTHER

PIECES OF HIS PEWTER MAY BE SEEN IN

THE FOREGROUND.



tion is one of the greatest values of the League, the director spends much time in selecting teachers of superior training and ability. Each teacher is itinerant, that is, he or she may spend a few days with one group then go to another, and then repeat the circuit throughout the winter months, when many shops are closed and the craft men are supposed to be hibernating. However, as New Hampshire becomes more and more of a winter playground more shops stay open all the year.

From the beginning the jury has been a most important feature. Besides the local jury that passes on all articles made by the local members before they may be accepted for the local shop, there is a State jury which endeavors to give constructive criticism as to design, workmanship, suitable material and salability. This jury decides whether articles may be accepted by the main office for distribution among the League shops, and it seeks to educate and encourage by suggestion, remembering that the League is expected to help all and also realizing the latent possibilities in many. The League has a committee to encourage young craftsmen in the groups. Classes, special tables in shops and at the Annual Fair are proving that the adults must go some to keep in the lead.

As the League spreads, means are needed to keep the close contact between the main office and the groups. The director goes everywhere as often as possible, winter and summer; but to insure open expression and exchange of ideas up, down, and across, a Craftsmen's Advisory Board exists, consisting of one member from each group, elected by the group. It is an open forum for its members who may be sent to the meetings with specific problems and suggestions from the groups or wait for the spirit to move at the meeting. Their suggestions are reported to the League Council.

Groups have formed of life craft, with regular meetings; the needleworkers call themselves the "Saffron and Indigo Society," the rug makers and the weavers have each formed

a group where their particular "line" may be discussed at length, ideas compared and speakers brought in.

A State Craftsman's Fair has now become an annual event. This year, at the invitation of the Board of Education, the Fair was held in the great new Junior High School, Portsmouth, New Hampshire, August 2-5 inclusive. This was the eleventh annual mid-summer festival which has been held in towns and cities throughout the State.

There is no time of the year when the activities of the League may be so easily understood as at this Annual Fair. It is possible that the inspiration received at one of these fairs is responsible for the organization in the process of development in Vermont, Maine and Rhode Island.

At the fair one may see all the crafts in the making: the loom in action; the iron forge glowing; the patterned mittens taking form; rugs being "drawn in" and braided; the embroidery needle taking deft stitches, boutonnieres from our own "wood pretties" being assembled by the woman who imagined them; the woodcarvers, whittlers and furniture makers (three crafts with one medium); the potter's magic wheel; the delicate art of the silversmith; the more noisy shaping of the worker in copper and pewter; and the quick-as-lightning speed that turns out baskets, large and small, by the man who cuts his own brown ash trees to start the job he finishes at the fair—also jellies, jams, cookies and candy.

Visitors come from everywhere to these fairs, and come again. But best of all to the New Hampshire people is the knowledge that what the Legislature established 13 short years ago as a pioneer adventure, has proved its worth and is helping the people economically as well as enriching their lives through the joy of creation.

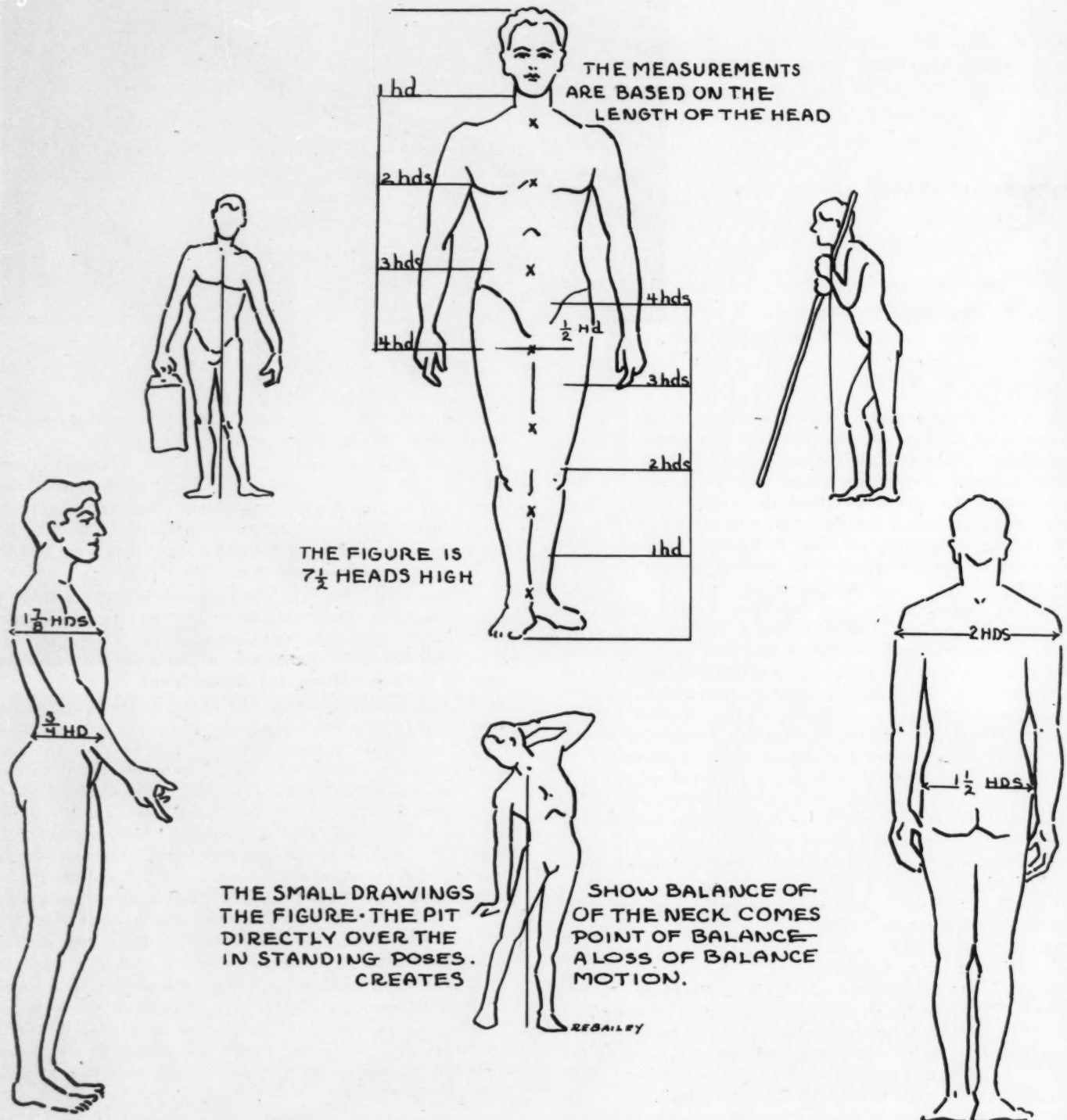
Arts and crafts shops open this year: Bristol, Concord, Conway, Hancock, Keene, Meredith, Center Sandwich, Wolfeboro.

CARTOONING

By RICHARD
E. BAILEY



7 The series of diagrams on this page is planned to give the beginning cartoonist definite and easily understood knowledge of the proportions of the human figure. This deserves careful study for no one can draw people without knowing the relation various parts have to each other, what produces balance and just how to get action.



CARTOONING

By RICHARD
E. BAILEY

8

It is usually best to begin by blocking in the figures so as to have the important dimensions and relationship of parts correct. The main lines of action can be established this way. The finishing details should be drawn in after the figure or figures, as a group, have been well planned. It is not good to finish one part before the entire drawing is planned.



BLOCKING IN THE FIGURE



Richard Bailey

ART NEWS

By MARION E. MILLER
Pres. Art Dept., N.E.A.

FOR THE NATION'S TEACHERS

• A word of recognition is due at this time to those of our members who have organized and helped to prepare the special numbers of *DESIGN*, which have, in cooperation with the magazine, been sponsored by our association. Elsa Ulbricht and her colleagues prepared the fine issue of February, 1944, on the Milwaukee Handicraft Project; Pauline Johnson and Walter F. Isaacs of the University of Washington, organized the equally fine May, 1944, number on the Handicrafts of the Pacific Coast; and Rosemary Beymer and Dorothy Liebes, with their committees, prepared the material for the illuminating October issue on the Arts in the Red Cross. For the forthcoming issue on Southeastern Regional Arts, Dawn Kennedy and Grace Baker of Montevello, Alabama, and Mary Ela of Berea College, Kentucky, have done prime work. All these people have given generously of their time and effort, and the results of their work are outstanding examples of what can be accomplished through cooperation, particularly when it is focused on some specific enterprise. There should be more of this kind of thing among art teachers! We want also to express our gratitude to the Editor of the magazine, for his kindness and generosity and for his long-continued patience with the vagaries of writers.

Examples of Red Cross Production Work

As you read the October issue, didn't you wish that you could also see some actual examples of the cards, tray mats, menu covers and other things among the hundreds of thousands that we have all helped to produce? Why can't we have some loan packets of these things—the small or medium-sized ones, at any rate? If you can get together a few of the most interesting things, those which can be sent in a large envelope, label each one to give the city or school and the grade or age level, then send them to Rosemary Beymer, Director of Art, Kansas City, Missouri—she will make up assorted packets to be sent out on loan to our members. If you will send your contributions promptly, the packets will be ready that much sooner. (When you want to borrow them, write to our Secretary, Alfred Howell, Director of Art, Cleveland, Ohio. He is handling the schedule for loan materials.)

Loan Collections of Students' War-Art Work

Mr. Howell now has ready for loan to our members, several collections of photographs and other reproductions of art work done by secondary school students for community service or other kinds of war work. Each set includes approximately fifty photographs, most of them being close-ups of the work itself. Over two hundred of these photographs were given to the association by the U. S. Office of Education, which had them taken as a record of the exhibition of High School Art, held at the Library of Congress during the summer of 1943.

The photographs are of posters, drawings, paintings, window displays, etc., and constitute an interesting cross-section of war-inspired art work done throughout the country. The mounts are small manila tag folders, which had to be used to keep transportation and other costs at a minimum. They will serve well for reference or for documentation—

not so well for exhibition purposes, unless you can add a more attractive background than the manila tag affords. The set will be sent to you prepaid, on your request. You will return it to Mr. Howell prepaid—or forward it at his request to some other member. The sets are light in weight, one-way transportation costs being on the average under fifty cents, depending upon where you live.

Distribution of Free Materials

You should have received some by now, and others will be forthcoming soon. Perhaps you don't know how long it takes to have the membership list processed—first in the treasurer's office, then in the Washington office, then in the president's office, where it has also got to be duplicated to send to the various agencies which distribute the materials. It would be easier if renewals were automatic, or if we didn't forget to send in our renewals!

College Productions

The first item for distribution in the College Productions project, was ready before the current membership list was compiled, so it was sent to last year's members. New members, who have joined for the first time this year will receive their copies as soon as the lists can be checked. This first production comes from Kutztown State Teachers College, and is the contribution of students of Italo de Francisco, who were doing a research study in Latin-American design. They have generously provided the materials—our association paying only the costs of mailing.

Another college, Antioch, is producing a portfolio of designs from the Mound Builders culture, which will be a most welcome addition to our files of pre-historic materials. They will also make available to us their excellent film, recently produced, "The Dawn of Art," which is also on pre-historic subject matter. There will of necessity have to be some restrictions on the use of the film. Inquiries for it should be addressed to our secretary, Mr. Howell.

Among the other colleges which have agreed to participate in the project are: The University of Georgia; Newcomb School of Art, Tulane University; Pennsylvania State College; The University of Kansas; and the University of Nebraska.

Progress of Affiliation

The president met in New York on November 10 with the Executive Committee of the Eastern Arts Association for the purpose of discussing a common basis on which both organizations could meet. Definite progress was made when this group committed itself to the premise that affiliation with the National Education Association is desirable, and that its influences and resources are both needed in art education. Their quite proper concern was that the details for a working arrangement be carefully planned out so as to serve the best interests of the regional associations as well as those of the national one. It was agreed that authorized representatives of each regional meet with the national officers to work out these details and to prepare resolutions or other recommendations to be voted upon at the next meetings of all the organizations involved. Plans for this meeting are under way.

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